GRIEF

stories by Frank Gogol

script book

A note about the scripts in this script book:

I have, largely, left the scripts as they were when I shared then with their respective artists, colorists, or letterers. Over the course of producing each of these stories with my collaborators, various aspects of them were revised—mostly, but not limited to, dialogue revisions—and these changes are reflected in the final versions of GRIEF that were released digitally for Kickstarter in May 2017 and in print by Source Point Press / Comics Experience in April 2018.

Also, this script book contains some of my earliest comic book writing, and as such, is a documentation of a young, inexperienced writer discovering his script format and style. No two scripts within this document are the same. Some include plot summaries. Others, the earliest scripts, include more notes to my collaborators, something I grew out of as I became more comfortable in the collaborative process of creating comics. For the sake of consistency, I have reformatted the scripts uniformly, though.

My hope is that this script book will be a resource that documents the creation of the stories in GRIEF, but also one that shows that the comic book script is not the end-all and be-all of what goes into writing a comic book. My scripts, as I suspect is true of all comic book writers, are living documents, constantly changing until the last page is lettered. And sometimes after.

Frank Gogol
February 2018

GRIEF

1: Cassandra

Character Bios:

Holt: Holt is a police officer in his early-to-mid-thirties. He has medium, fit build with dirty-blonde hair and brown eyes. When he was young, Holt's mother would take him to Whig hall at Princeton University to tell him stories about the ancient Trojans. He enjoyed the stories about heroes most and they inspired him into police work. Even after several years on the police force, he's still optimistic about being able to help and protect people.

Wilkins: Wilkins is a police officer in his mid-forties and is Wilkins partner. He has a husky, but fit, build with brown hair and brown eyes. He also wears a mustache. Wilkins, having been on the force nearly a decade longer than Holt, has long become jaded about saving people. He believes that getting the job done is most important, regardless of how it's done.

Sue: Sue is a homeless mentally ill woman who lurks around Princeton. She has curly dark hair and has blue eyes. She wears ratty clothes and is a bit dirty. She believes that aliens have invaded the earth and have begun replacing people in an attempt to supplant the human race and conquer the planet. As far as she knows, she is the only person who can see the alien imposters for what they are.

Settings:

Whig Hall: This is a building with Greek-inspired architecture at Princeton University. The story will not name the building, so feel free to make changes to the design, so long as it still looks Greek.

References: Front view; view with lawn

Police Cruiser: This is a standard police vehicle. The reference image of the front is cluttered, feel free to strip some of the equipment if needed.

References: exterior; interior front seats; interior back seats

Synopsis:

The story picks up with a crazy woman, Sue, in a standoff with police officers Holt and Wilkins. Sue accuses Wilkins of being an alien. Wilkins tells Holt that the situation is getting out of control, but Holt insists he can handle it. When Holt tries to approach Sue, she smashes the end of a glass bottle and begins brandishing it as a weapon. Fed up, Wilkins moves in on Sue in an attempt to end the confrontation.

Sue defends herself by swinging the broken bottle, at first missing Wilkins, but connecting with and cutting open his forearm on a second attempt. Poised to strike again, Sue is halted when Holt recaptures her attention by drawing his firearm and training it on her.

Sue argues that the alien needs to be killed, but Holt maintains his target. While Sue is distracted, Wilkins hits her with is baton, knocking her to the ground. After Wilkins has a few words for Sue, Holt handcuffs her.

In the police cruiser, Holt confronts Wilkins about using force. Wilkins defends himself, explaining that Sue had a weapon and that lives were in danger. Wilkins consoles Holt by telling him he’s a good cop, and that he used to be just like him before the job jaded him.

Wilkins closes by saying “You can’t save everyone.” The final panel, from Cassandra’s POV, shows the world in an acid-trip like state of perception, with Holt appearing normal and Wilkins as a green, tentacle monster.

PAGE ONE – 6 PANELS

1.1
(Establishing Shot) SUE stands at odds with Officers HOLT and WILKINS in front of Whig Hall.

01. Holt (caption): When I was a kid, my mother and I would sit on these steps, and she'd tell me stories.
02. Holt (caption): The legends of the ancient Trojans were always my favorites.

LETTERER NOTE: For the caption boxes, I was thinking we could sample the red from the last page with white letters. I think it'll add a touch of pop to the pages and foreshadow the end a bit. I'm open to other suggestions, though.

03. Sue: Your fat friend's an alien! He's been switched!
04. Sue(continued): He'll kill us all!

1.2
WILKINS speaks to HOLT.

05. Wilkins: This is getting out of control, Mikey. We've got to do something.
06. Holt: Just hang tight. I kind of knew her growing up.

1.3
HOLT takes a step forward while he speaks to SUE.

07. Holt: Sue, it's me, Mike Holt. Do you remember me? I was friends with your brother, Dominick.
08. Holt (continued): Listen, we want to help you. I just need you to--

1.4
SUE smashes the end of the bottle she's holding.

09. SFX: SMASH!

1.5
SUE speaks to HOLT and WILKINS.

10. Sue: Stay back!

1.6
WILKINS moves in on SUE.

11. Wilkins: Enough is enough, Mike.
12. Holt: John! No!

PAGE TWO – 6 PANELS

2.1
SUE swings and misses WILKINS.

01. Sue: I said stay back!

2.2
HOLT yells at SUE and WILKINS.

02. Holt (caption): The mighty Hector was always my favorite.
03. Holt: Dammit, both of you stop!

2.3
SUE swings again, cutting WILKINS forearm.

04. Wilkins: Aiieee!
05. Holt (caption): He loved his city and spent his life defending its walls and protecting its people.

2.4
SUE is poised to strike WILKINS, who holds his forearm, again.

06. Sue: Die, you body-snatching piece of--

2.5
SUE looks over her shoulder.

07. Holt (op): Sue!

2.6
HOLT has his firearm trained on SUE.

08. Holt (caption): That's why I became a cop. To protect people.
09. Holt: Put the bottle down.
10. Holt (caption): People like Sue.

PAGE THREE – 6 PANELS

3.1
SUE talks to HOLT.

01. Sue: But he's one of them! He needs to die!

3.2
HOLT stands his ground and keeps his gun aimed.

02. Holt: I said put it down.

3.3
SUE begins to speak to HOLT.

03. Sue: Can't you see I'm trying to save--

3.4
WILKINS hits SUE across the back with his police baton.

04. SFX: THUD!

3.5
WILKINS stands over SUE, who lays on the ground.

05. Wilkins: And stay down, you friggin' looney-toon.

3.6
HOLT begins to handcuff SUE.

06. Holt: Sigh
07. Holt (continued): You have the right to remain silent.

LETTERER NOTE: If possible, letter 3.6.6 like this.

<u>PAGE FOUR – 4 PANELS</u>

4.1
(Establishing Shot): A police cruiser drives down a suburban road.

01.	Holt:	That <u>could</u> have gone better.

4.2
Interior of the police cruise. WILKINS is speaking to HOLT while he drives. SUE is in the backseat.

02.	Wilkins:	What do you want from me, Mikey? She was swinging a broken bottle around. Someone could have gotten hurt.
03.	Wilkins (continued):	I <u>did</u> get hurt.
04.	Holt:	Only because you rushed in. I had it under control.

4.3
WILKINS speaks to Holt.

05.	Wilkins:	Maybe. Maybe not. Point is, she's not a danger to herself or anyone else, now.
06.	Holt (caption):	In my mother's stories, Hector had a sister.

4.4
SUE is pleading with HOLT.

07.	Sue:	Hey! You gotta let me out of here! He'll kill us both!
08.	Wilkins:	Lady, give it a rest, will ya? You're giving me a headache.
09.	Holt (caption):	Cassandra.

PAGE FIVE – 5 PANELS

5.1
WILKINS points at SUE with his thumb.

01. Wilkins:	Look, Mike. I know you like things to go smoothly. But sometimes, the best way to save someone is to save her from herself.
02. Holt(caption):	The god, Apollo, favored Cassandra and bestowed upon her the gift of prophecy.

5.2
HOLT speaks to WILKINS.

03. Holt (caption):	But Cassandra rejected Apollo.
04. Holt:	I just wish it had played out differently.
05. Wilkins:	I get that. That's what makes you one of the good ones.
06. Wilkins (continued):	But at the end of the day, a win's a win, no matter how you get it.
07. Sue:	He's an alien, dammit!
08. Holt (caption):	And the scorned god cursed Cassandra so that her prophecies would always fall on deaf ears.

5.3
Close-up of SUE'S eyes.

09. Wilkins (op):	And there's a saying, Mikey.
10. Holt (caption):	She foretold the fall of Troy…

5.4
The world from SUE'S point-of-view. Everything is strange, like an acid-stip. WILKINS looks like a humanoid tentacle monster. Only HOLT appears as he actually looks.

11. Holt (caption):	…and people just thought she was crazy.
12. Wilkins:	You can't save <u>everybody</u>.

LETTERER NOTE: Let's go with a color inverse for Wilkins here (black bubble, white stroke and letters) like you'd see in a *Venom* comic.

13. Title:	CASSANDRA
14. Credits:	Written by Frank Gogol
15. Credits:	Art and Colored by Nenad Cviticanin
16. Credits:	Letters by Sean Reinhart

LETTERER NOTE: Because of how the art ended up, there's not as much room for the titles and credits as I had imagined. My thoughts are to stick them in the bottom left. I don't really have anything in mind in terms of font or arrangement, though.

2: The Debt

Synopsis:

On Mya's 8th birthday, her mother is possessed by an evil spirit. Grandmother battles with the demon, but it's hold on Mya's mother is too strong. In the end, Grandmother is able to defeat the demon, but Mya's Mother is killed in the process. The story picks up in a flashback panel in which Grandmother tells Mya not to look at the off-panel body. She assures that Mya that the good spirits will tend to her mother's soul and help it to find peace.

On that day, Mya promised herself that she'd never lose anyone again.

In the present, Mya is fighting a Crow Spirit in the woods outside of her Grandmother's farm. With the Spirit charging towards her, Mya casts a spell and fires it, but the spell misses.

With the Crow Spirit about to pass her by, en route to the farm where her Grandmother is, Mya must thing fast. Desperate to stop the spirit, she tackles it and pins it to the ground. But the Spirit is too strong for her, and it throws her aside.

With precious moments before the Crow Spirit will be out of range, she casts a second, stronger spell. The spell destroys the Spirit, and Mya pants among the trees while narrating that that second spell was going to cost her.

In a flashback, in a yard brimming with chickens, Grandmother explains to Mya that all magic, however big or small, has a cost. In the present, Mya whispers a prayer to herself before raising a clever and then bringing it down. In a corner of the shed, six more chickens sit huddled, waiting to be sacrificed. When her work is done, Mya, standing in the doorway of the shed, looks out upon a dreary yard with no chickens left.

In the final scene, Mya tells her grandmother that she had to sacrifice the last of the chickens today, but assures her they can get more. In narration Mya reiterates that she'd do anything to keep the monsters from taking her grandmother away from her. Then, in a flashback panel, a traumatized-looking young Mya looks over Grandmother's should and upon the dead body of her mother. In narration, Mya again says, "Something changed in me that day." Then, my hugs the Grandmother's decaying corpse.

The final bit of narration comes from James O'Barr's *The Crow*: "People once believed that when someone dies, a crow carries their soul to the land of the dead."

Character Bios:

Mya: Mya is a 16-year-old black girl. She is skinny with short hair and wears a dark tank top and dark jeans.

Young Mya: Young Mya is 8-years-old. In the first flashback, she wears a brightly colored dress. In the second flashback, her dress is darker, reflecting the change in her.

Grandmother: An aged black woman, with short white hair. She a strong looking woman and wears a flowered dress.

Decaying Grandmother: The corpse of Grandmother, five weeks dead and five weeks decayed.

Demon-Mother: A hybrid monstrosity, resembling both a black woman in her early-30s as well as a grotesque green tentacle monster.

Crow Spirit: The Crow Spirit is a good spirit that shepherds the souls of the dead to afterlife. It's equal parts crow, specter, and angel in appearance.

PAGE 1 – 6 PANELS

1.1
(Flashback) GRANDMOTHER carries YOUNG MYA away from smoking corpse of DEMON-MOTHER'S dead body.

01.	Mya (caption):	When I was a child, a demon possessed my mother.
02.	Mya (caption):	Grandmother fought fiercely to save her, but the demon's sway was too strong.
03.	Mya (caption):	She killed the monster, but at the cost of my mother's life.
04.	Grandmother:	Look away, child. That ain't your mama no more. It's just a body. The good spirits will tend to her soul and help her find peace.

1.2
(Establishing Shot) In a forest, the CROW SPIRIT races toward MYA from 20 yards away.

05.	Mya (caption):	Something changed in me that day.

1.3
MYA takes a spellcasting stance and her hands begin to glow with green aura.

06.	Mya (caption):	Grandmother's the only family I've got, now.
07.	Mya (whispering):	[whispering inaudibly]

1.4
The CROW SPIRIT is just 5 yards away.

08.	Mya (caption):	And I'll be damned if I'm going to let this thing take her from me.

1.5
MYA fires the spell at the CROW SPIRIT.

09.	SFX:	KRACKZAAAAAAT!

1.6
The spell just misses the CROW SPIRIT.

10.	Mya (caption):	Dammit!

PAGE 2 – 6 PANELS:

2.1
The CROW SPIRIT is about to race past MYA.

NO COPY

2.2
MYA tackles the CROW SPIRIT.

01. Mya: Oomph!

2.3
MYA pins the CROW SPIRIT to the ground.

02. Mya: You can't have her!

2.4
The CROW SPIRIT struggles.

03. Crow Spirit: Let go, child.

2.5
MYA tries to maintain the hold.

04. Mya: Never!

2.6
The CROW SPIRIT throws MYA off of itself.

05. Mya: Aaaaaaahhhhhh!

PAGE 3 – 6 PANELS

3.1
The CROW SPIRIT races toward the edge of the woods, where a small farm can be seen nearby.

01. Mya (caption): No! No! No!

3.2
MYA, determined, takes a second spellcasting stance, glowing with even more energy than before.

02. Mya (whispering): [whispering inaudibly]

3.3
The CROW SPIRIT is about the cross the threshold out of the forest.

NO COPY

3.4
MYA fires the spell.

03. SFX: KRACKZAAAAAAAAT!

3.5
The CROW SPIRIT explodes in a brilliant flash of purple light.

04. SFX: THOOOOOM!

3.6
MYA, hands on her knees, pants.

05. Mya (caption): I did it.
06. Mya (caption): I saved her…
07. Mya (caption): …but it's going to cost me.

PAGE 4 -6 PANELS

4.1
(Flashback) YOUNG MYA and GRANDMOTHER stand near a shed in a yard brimming with chickens.

01. Grandmother: "The thing about magic is it's always got a price, Mya."

4.2
MYA, eyes closed, stands over an off-panel table mentally preparing.

02. Grandmother (caption): "Small miracles, you can get them for as much as a quiet prayer…"

4.3
MYA raises the clever.

03. Grandmother (caption): "…or a small sacrifice."

4.4
MYA brings the clever down off-panel.

04. SFX: THUNK!

4.5
Six more chickens are huddled in the corner of the shed.

05. Grandmother (caption): "The deeper the magic…"

4.6
MYA stands in the shed doorway, looking out on a dreary yard with no more chickens.

06. Grandmother (caption): "…the greater the cost."
07. Grandmother (caption): "And some magic…"

PAGE 5 – 6 PANELS

5.1
(Establishing Shot) A bedroom, dimly lit with candles. MYA is speaking to GRANDMOTHER. GRANDMOTHER lies in a bed and her face is shadowed. MYA sits in a chair beside the bed.

01.	Grandmother (caption):	"…it can cost you your soul."
02.	Mya:	That was the fifth attack by these demons in as many weeks, Grandmother.

5.2
MYA is speaking to GRANDMOTHER.

03.	Mya:	And now, the last of our chickens are gone.
04.	Mya (caption):	Long ago, I made a promise…

5.3
Tears begin to form in MYA'S eyes.

05.	Mya:	But we can get more.
06.	Mya (caption):	…that I wouldn't let the monsters take her from me, like they did my mother.

5.4
MYA sheds tears as she speaks to GRANDMOTHER.

07.	Mya:	You're all I've got in this world…

5.5
(Flashback) YOUNG MYA, eyes wide with trauma, stares over GRANDMOTHER'S shoulder at her mother's off-panel corpse.

08.	Mya (caption):	That day, something changed in me.

5.6
MYA hugs GRANDMOTHER'S decomposing corpse.

09.	Mya:	…and I'll never let go.
10.	Caption:	"People once believed that when someone dies, a crow carries their soul to the land of the dead."

James O'Barr
The Crow

3: Different

Characters:

Note: With regard to transgendered people, the proper way to refer to a transgender girl (born male, identifies as female) would always be GIRL. In this script, for the sake of the artist's clarity, the transgender girl character is referred to as BOY when her outward appearance reflects that typically associated with a teenage male.

Boy – is a 15-year old boy. He his thin with medium length-hair. He doesn't look particularly feminine. He wears a plain t-shirt and dark pants.

Girl – is a 15-year old girl. She is thin with medium-length hair. She wears light make-up and looks feminine. He wears a plain t-shirt and dark pants.

Bully – is a 17-year-old male. He is strongly build and much larger than BOY/GIRL.

Locations:

Bathroom – This is a standard bathroom, with tub/shower, toiler, and sink. It's important that there be a mirror as well as drawers and cabinets under the sink, like here.

Woods – Similar to here.

PAGE ONE – 5 PANELS

1.1
(Establishing Shot) Bathroom. BOY stands before the bathroom mirror. A radio and a cell phone sit on the sink.

01. Caption:	Now.
02. Radio Host:	This is the world we live in, folks.
03. Boy (caption):	I wish I was different.

1.2
Close on BOY'S reflection in the mirror. His blackened eye is now visible.

04. Radio Host:	But it shouldn't have to be.
05. Boy (caption):	I didn't ask to be this way.

1.3
Close on the radio.

06. Radio Host:	People don't feel safe anymore. It used to be that you could look at a person and know a lot about who there were, but not anymore.
07. Boy (caption):	I tried not to be.

1.4
Same as 1.2. BOY is now wincing as he touches his black eye.

08. Radio Host:	Not with people who can fly or punch another person through a building. It's a new, terrifying world out there, and it's not safe for us <u>normal</u> people.
09. Boy (caption):	I tried to be <u>normal</u>.

1.5
(Flashback) Woods, afternoon. BOY walks through the woods alone.

10. Caption:	Earlier.
11. Boy (caption):	And when that didn't work…

NOTE: For the flashback panels, let's give them a consistent size and look. Perhaps these panels have no panel boarders and bleed to the edge of the page, similar to how you did panel 1.1 for "Prayer."

PAGE TWO – 4 PANELS

2.1
BOY opens a the first of two cabinet drawers under the sink.

01. Radio Host:	When we come back, we'll be taking your calls to hear what you have to say about the epidemic facing non-powered people, but first, a few words from one of our sponsors.
02. Radio Commercial:	Ten years ago, Omni-Medical brought you the pioneering Gene-X gene-editing procedure that's helped millions of people look like the person they wanted to be.

2.2
Close on the contents of the drawer, which includes hair and makeup products. Prominent is a small jar like here.

03. Radio Comm. (linked):	Today, Omni-Medical is taking the next step with Chem-X!
04. Boy (caption):	…I tried to hide it…

2.3
Close on BOY'S finger dabbing into the opened jar of concealer.

05. Radio Commercial:	Chem-X is a cutting-edge procedure that allows Omni-Medical's specialists to edit your brain chemistry to block out your undesirable traits and questionable lifestyle choices.
06. Radio Comm. (linked):	Don't take our word for it, though. Hear how Chem-X is already changing lives.

2.4
(Flashback) BOY, surprised, looks over his shoulder. Behind BOY, BULLY, mean, points accusingly.

07. Boy (caption):	…but I didn't try hard enough.
08. Bully:	Hey, freak!
09. Boy:	W-What do you want?
10. Bully:	I know your secret.
11. Bully (linked):	I saw what you are.

PAGE THREE – 4 PANELS

3.1
Close on BOY'S eyes as he applies concealer to the blackened eye. His other eye is wide with attention.

01. Radio Commercial:	For a long time, I struggled with alcoholism. It ruined my career and my family.
02. Radio Comm. (linked):	But now, after Chem-X, I'm picking up the pieces.

3.2
BOY stares, almost sad, at the radio.

03. Radio Commercial:	All my life, I felt like there was something wrong with me. I'd look at other girls and have these…thoughts.
04. Radio Comm. (linked):	But after Chem-X, I'm finally the good Catholic woman I knew I could be. My suffering is over.

3.3
BOY looks over to his cell phone sitting on the sink.

05. Radio Commercial:	Call today to speak with one of our specialists to learn why Chem-X is right for you.
06. Radio Comm. (linked):	Don't be who you are. Be who you want to be.

3.4
(Flashback) BOY, scared, talks to BULLY, making a fist.

07. Boy:	I-I don't know what you mean.
08. Bully:	You know exactly what I mean.
09. Bully (linked):	Just like you know there are consequences for being a freak.

PAGE FOUR – 4 PANELS

4.1
BOY picks up radio and holds it in two hands as he looks down at it.

01. Radio Host:	And we're back and taking your calls. Caller you're on the air.
02. Radio Caller:	Yeah, I saw one of those freaks when I was out with my kid yesterday. This one, he didn't even try to hide what he was, like he was proud or something.
03. Radio Caller:	It had webbed hands and feet and was messing around in the pond at the park where my kid plays. I tell you, it's disgusting.

4.2
BOY, angry, throws radio.

04. Radio Caller:	It's disgusting, and I'll tell you what else, it's downright—

4.3
The radio smashes apart against the wall.

05. SFX:	SMASH!

4.4
(Flashback) BULLY punches BOY in the right eye.

06. SFX:	CRACK!

PAGE FIVE – 5 PANELS

5.1
(Flashback) BULLY, angry, stands over BOY, clutching one eye and tearing from the other.

01. Bully:	Next time I see you, you better be using the right bathroom, pervert.
02. Boy (caption):	I'm different.

5.2
BOY stares at himself in the mirror, like 1.2.

03. Boy (caption):	I didn't ask to be this way.

5.3
BOY wipes off cover up with his hand.

04. Boy (caption):	But it's who I am.

5.4
Large montage panel, close on BOY'S face, looking at the camera. Divide this panel into 3 panel tiers.

- **Top Tier: BOY applies mascara to blackened eye like here.**
- **Middle Tier: BOY puts on powder make up like here.**
- **Bottom Tier: BOY'S mouth, smiling.**

05. Boy (caption):	A lot of people don't like it.
06. Boy (caption):	But you know what?

5.5
GIRL walks out the bathroom door.

07. Girl (caption):	Fuck 'em.
08. Title:	Different
09. Caption:	The only way to find true happiness is to risk being completely cut open. — Chuck Palahniuk, Invisible Monsters
10. Credit:	Words – Frank Gogol
11. Credit:	Art – Nenad Cviticanin
12. Credit:	Colors – Emily Elmer
13. Credit:	Letters – Sean Rinehart

4: Highs and Lows

Synopsis:

Jorge, a young Mexican man, has in the past struggled with substance abuse, with cocaine in particular. Part of the allure of the drug use, beyond traditional addiction, is that when Jorge uses cocaine, he gains the temporary ability to fly while he is under the influence.

When the story picks up, it is Jorge's 90th day sober. Jorge sleeps, and his mother, Teresa, seeing him still and quiet, fears that he has overdosed. Jorge awakes and puts his mother at ease. Calmer, now, Teresa tells Jorge to get up and get dressed so that they can go out and celebrate his 90th day. During this whole encounter, Jorge his narrating about how the drugs give him literal flight, how he doesn't understand it, and how it's the greatest thing he's ever felt. As Teresa exits the room, Jorge lays his head back down on the pillow, thinking about how he misses the drugs every day, and a small baggie of cocaine pokes out from the edge of the pillow.

A bit later, Teresa and Jorge are driving on an empty scenic highway on their way to breakfast. Jorge has brought the cocaine with him, and feels badly about it. In narration he says that he hasn't used at all over the last 90 days, but that having the drugs with him makes him feel comfort, that he likes having them there in case he gets really low again.

As the pair talk, Jorge yells for Teresa to watch out. A large buck is standing in the middle of the highway, frozen with fear. To avoid hitting the animal, Teresa veers the car off the road and crashes into a tree.

After getting his bearings, Jorge sees that Teresa is badly hurt. He pulls her from the wreck and calls 911. The operator tells him that help is on the way, but it won't arrive for 25 minutes.

Jorge, wanting to save his mother's life, has an epiphany: if he gets high, he can fly his mother to the hospital. He reaches into his pocket to retrieve the cocaine. Just as he's about to use the drugs, Teresa's hand grabs his wrist. She says, "J-Jorge. No. I-I'd rather die."

Then, the story cuts to a hospital waiting room, sometime later. A doctor approaches Jorge and explains that Teresa has survived and that she is on the long road to recovery, thanks to her having arrived to the hospital so quickly. Any longer, and she more than likely would have died. Jorge thanks that doctor twice over and then asks when he will be able to see Teresa. The doctor tells him that, at this time, Jorge cannot. Jorge stresses that he'd really like to, really needs to see his mother. The doctor then explains that Jorge has misunderstood him. The doctor explains that Teresa has requested that Jorge not be allowed to visit her bedside, that she did not give an explanation as to why, but said that Jorge would understand why.

The final panel sees the doctor walking away from a stunned and heartbroken Jorge, with one hand in his pocket, followed by the title: "Highs and Lows."

Character Information:

Jorge – Jorge is a 17-year-old Mexican man. He is tall and thin with dark hair and eyes, and he wears a slightly oversized hoodie and baggie jeans. Jorge wants to do what's right and has been, but struggles with his addiction.

Teresa – Teresa is a Mexican woman in her late-40s. She is average height, and a bit stocky with dark features like her son. She is a loving mother who is trying hard to trust her son, but struggles because she worries about him.

Dr. Kovacs – Dr. Kovacs is a black man in his early 50s with a professional demeanor. He is a typical looking doctor, with a white coat over khakis, a dress shirt, and a tie.

Settings:

Jorge's Bedroom – Jorge's bedroom is that of a typical, messy teenager. The room is small-ish, and the walls are adorned with rap posters and the floor is a mess with clothes. Jorge's bed is a mattress and box spring on the floor. The room should convey that the family is poor.

Scenic Highway – The highway is a small, two-lane road that travels through a wooded area, similar to this.

Hospital Waiting Room - This is a generic hospital waiting room, like this. There should be a few people sitting in the room, reading magazines, and/or dozing.

<u>PAGE ONE – 6 PANELS</u>

1.1
JORGE, high on cocaine with a bit of white residue around his nostrils, smiles as he flies through a cloudless sky.

01. Caption:	Three Months Ago.
02. Jorge (caption):	You wouldn't believe me if I told you, but I'll tell you anyway.
03. Jorge (caption):	When I used to do blow, I could <u>fly</u>.
04. Jorge (caption):	Like, literally.

1.2
(Establishing Shot): Jorge's Bedroom, day. TERESA, very concerned and kneeling at the bedside, shakes JORGE awake.

05. Caption:	Now.
06. Teresa:	<u>Jorge! Jorge, levántate!</u>
07. Jorge:	I'm up. <u>I'm up!</u>

1.3
TERESA, exasperated, talks to JORGE.

08. Teresa:	Ay Dios mio, Jorge. I thought you were <u>dead</u>!
09. Jorge:	Nope. I'm still breathing.
10. Jorge (caption):	I'm not a scientist or anything, so I can't explain it.

1.4
TERESA, standing again and holding her hand over her heart, talks to JORGE.

11. Teresa:	Oh, thank God. I thought you'd overdo…and today of all days.
12. Jorge:	Just breathe, ma. I'm fine.
13. Teresa:	Okay. Okay. Raspira. Raspira.

1.5
TERESA, her composure regained, talks to JORGE over her shoulder from the doorway.

14. Teresa:	Vamos. Get dressed and we'll go out for breakfast to celebrate. Ninety days. I can hardly believe it.
15. Teresa (continued):	I'm really proud of you. You know that right?
16. Jorge (caption):	I can tell you this, though—It's the greatest thing I've ever felt.

1.6
Close up on JORGE, who is facing away from the door, as he lays his head back down on the pillow. A small baggie of cocaine is peeking out from under the pillow.

17. Jorge:	Thanks, ma. I'll be ready in a few.
18. Jorge (caption):	And I miss it every single day.

PAGE TWO – 6 PANELS

2.1
(Establishing Shot): An empty scenic forest highway in the middle of nowhere. TERESA talks to JORGE as she drives their junker car.

01. Jorge (caption):	I know it's shitty, but I bring the baggie with me…
02. Teresa:	Do you ever get scared? It's okay to get scared.

2.2
JORGE talks to TERESA.

03. Jorge:	What's there to be scared of?
04. Teresa:	Lots. I'm scared for you every day.
05. Jorge:	I know you are. And I keep telling you not to be. I've been passing my tests. I've got a steady job. And I'm almost done with probation.
06. Jorge (caption):	…but I swear I haven't been using.

2.3
TERESA talks to JORGE.

07. Jorge (caption):	But I like being able to feel it in my pocket, having it right there…
08. Teresa:	Lo sé. It's taking time, but the trust is coming ba—

2.4
JORGE, noticing danger, yells.

09. Jorge (caption):	…just in case I'm ever get back to the low place.
10. Jorge:	Ma! Look out!

2.5
The car veers off of the road, avoiding a large buck standing frozen in the middle of the road.

11. SFX:	SCREEEEECH!

2.6
The car crashes hard into a tree as the buck runs off-panel.

12. SFX:	CRASH!

PAGE THREE – 5 PANELS

3.1
JORGE, disoriented after the crash, tries to get his bearings.

NO COPY

3.2
JORGE notices that TERESA is badly injured.

01. Jorge:	Oh, my god! Ma!

3.3
JORGE pulls TERESA from the wreckage.

NO COPY

3.4
JORGE, standing, dials his cell phone. TERESA lays on the ground near him.

02. SFX:	Beep Boop Boop

3.5
JORGE talks to the 911 Operator.

03. Operator:	911, what's your emergency?
04. Jorge (continued):	I need an ambulance, now! My mom, she's hurt bad.
05. Operator (continued):	Sir, I need you to stay calm and tell me exactly what happened.
06. Jorge (continued):	Our car ran off the road. We hit a tree.
07. Operator (continued):	Where are you?
08. Jorge (continued):	Out on Old Jefferson Highway. Mile marker…161. Are you sending someone?
09. Operator (continued):	I'm dispatching an emergency vehicle as we speak. ETA is twenty-five minutes.

PAGE FOUR – 6 PANELS

4.1
JORGE kneels beside TERESA. TERESA appears to be only semi-conscious.

01. Jorge (caption):	How do I fix this?
02. Jorge:	Ma! Ma, stay with me!
03. Jorge (continued):	I called an ambulance. It's on its way, but I don't think it's going get all the way out here in time. I should have told them to send a helicopter or something…

4.2
Close-up on JORGE as he has an epiphany.

04. Jorge (caption):	That's it!

4.3
JORGE, reaches into pocket.

NO COPY

4.4
JORGE looks down at the baggie of cocaine in his open palm.

05. Jorge:	Don't worry, ma. I'm going to get you to a hospital.

4.5
From off-panel, TERESA grabs JORGE'S wrist.

06. Teresa:	J-Jorge.

4.6
TERESA, weakly, speaks to JORGE.

07. Teresa (weak):	No. I-I'd rather die.
08. Doctor (caption):	"Mr. Martinez?"

PAGE FIVE – 5 PANELS

5.1
(Establishing Shot): Hospital Waiting Room. DR. KOVACS approaches to JORGE, who is sitting.

01. Jorge:	Here, Doctor. How is my mother?
02. Dr. Kovacs:	We've stabilized her and she's resting now.
03. Dr. Kovacs:	It's really a miracle the ambulance got her here in time. A few minutes more, and, well…it's just a good thing she got here when she did.

5.2
TERESA lies asleep in a hospital bed.

04. Dr. Kovacs (caption):	She suffered some head trauma in the crash, as well as internal bleeding and external lacerations to her abdomen.
05. Dr. Kovacs (caption):	We are confident, however, that she will make a full recover, in time.

5.3
JORGE talks to DR. KOVACS.

06. Jorge:	Thank you, doctor. Thank you for saving my mom's life. When can I see her?
07. Dr. Kovacs:	At the present time, you can't.

5.4
JORGE talks to DR. KOVACS.

08. Jorge:	But <u>when</u> can I? I've got to see her.
09. Dr. Kovacs:	I'm afraid you misunderstand me, Mr. Martinez.
10. Dr. Kovacs (continued):	I'm sorry to be the one who tells you this, but she's requested that you not be allowed to visit her bedside. She wouldn't say why, but said <u>you</u> would understand.

5.5
JORGE, heartbroken, stands in the middle of the waiting room with his hand in his pocket as DR. KOVACs walks away.

11. Title:	Highs and Lows
12. Credit:	Story by Frank Gogol
13. Credit:	Art and Color by Nenad Cviticanin
14. Credit:	Letters by Sean Rinehart

5: Prayer

PAGE ONE – 5 PANELS

1.1
(Establishing Shot) Church exterior, early evening in winter. DIANE and TIM walk through a shallow dusting of snow across the parking lot toward the Church. A gentle snow is falling.

NO COPY

1.2
(Establishing Shot) Interior, church basement, like here**. Eight men and women of all different races, ages, and shapes are sitting in a circle of folding chairs. Off to the side, DIANE and TIM are entering the room.**

NO COPY

1.3
DIANE, bending down and smiling, talks to TIM.

01. Diane: Mommy's got to talk with her friends for a bit. Will you be okay playing by yourself in the back for a while?

1.4
Close on TIM, looking up, talking to DIANE.

02. Tim: Yeah.

1.5
DIANE takes a seat in the circle.

03. Moderator: Why don't we go ahead and get started.

<u>PAGE TWO – 4 PANELS</u>

2.1
OLDER WHITE WOMAN speaks to the group.

01. Older White Woman:	My name's Marla, and I'm an alcoholic. I'll be sober for twenty-two years this coming April.

2.2
BLACK MAN speaks to the group.

02. Black Man:	When I was using, it was bad, yo. It was bad. It got to the point I was robbing my mom so I could score.

2.3
HISPANIC TEEN speaks to the group.

03. Hispanic Teen:	But I got help. I got straight. And these meetings have kept me straight. You know what I mean?

2.4
DIANE speaks to the group.

04. Diane:	Hi, I'm Diane…

PAGE THREE – 4 PANELS

3.1
DIANE speaks to the group.

01. Diane:	…and I'm a heroin addict.
02. Diane (linked):	I've been clean five years yesterday. I know that because yesterday was my son's birthday.

3.2
DIANE points to TIM, who sits on the floor across the room playing with action figures.

03. Diane:	That's Timmy over there.

3.3
DIANE speaks to the group.

04. Diane:	I made a lot of mistakes when I was younger. Got involved with the wrong people. Ruined my relationship with my family.
05. Diane (linked):	But then Tim was born.
06. Diane (linked):	My Christmas miracle.

3.4
DIANE, concerned, speaks to the group.

07. Diane:	I don't come to meetings often enough. I know it. But I'm here tonight because…
08. Diane (linked):	…because I'm <u>scared</u>.

PAGE FOUR – 5 PANELS

4.1.
DIANE, serious, talks to the group.

01. Diane:	I made all of my mistakes. That's on me, and I own it. But with a record like mine, I can't find work, and money's tight.
02. Diane (linked):	And…

4.2
Over DIANE'S shoulder, as she pauses to look over at TIM.

NO COPY

4.3
DIANE, sad, talks to the group.

03. Diane:	And my kid didn't even know yesterday was his own fucking birthday because I was too much of a goddamn coward to see the look on his face when I'd have to tell him that there were no presents this year.
04. Diane (linked):	But tomorrow's Christmas, and there's no hiding that from him

4.4
DIANE, tears welling in her eyes, talks to the group.

05. Diane:	He doesn't deserve this, and I don't know what to do. And I'm terrified I'm going to do something stupid. So, I'm here.
06. Diane (linked):	And I'd do anything—I swear to God anything—to give him one more Christmas before he knows what a piece of shit his mother is.

4.5
Tim plays toys and the group is in the background. Diane is slouched forward, her face in her hands.

NO COPY

PAGE FIVE – 5 PANELS

5.1
(Establishing Shot): Church exterior, evening. The snow has stopped falling. DIANE and TIM walk through a mostly empty parking lot toward their old beat up car, which has a medium-sized cardboard box sitting on its hood.

NO COPY

5.2
DIANE, looking confused, stands before the box. A folded note is attached.

01. Diane (whispering):	What the hell?

5.3
On the opened note.

02. Note Copy:	Stay strong. We've got you. Merry Christmas! - Angels Anonymous

5.4
Over DIANE'S shoulder, looking into the opened box. It's filled with a few toys, some Christmas candy, and some paper to wrap the gifts.

03. Tim:	What is it, Mom?
04. Diane:	Nothing. It's nothing.
05. Diane (linked):	Let's get you home and into bed so Santa can come! It's almost Christmas, you know.

5.5
DIANE, eyes welling just a little, looks up to the night sky.

06. Diane (whispering):	Thank you.

5.6
Long shot of the beat up car driving away, leaving tire tracks in the snow.

07. Title:	Prayer
08. Credit:	Script – Frank Gogol
09. Credit:	Art – Nenad Cviticanin
10. Credit:	Color – Luca Bulgheroni
11. Credit:	Letters – Sean Rinehart

6: Monsters

Characters:

Boy – A 10-year-old boy with blond hair and blue eyes. He wears jeans and a t-shirt.

Puppy – A 1-year-old Labrador puppy. He wears a black dog collar.

Dog-Boy – A mutant half dog, half boy monster. As tall as a 10-year-old boy, he walks upright and has golden fur. In the story, the fur is matted and dirty.

Mob – 5-7 adult men of varying race and build. They wear modern clothes from cooler, rural areas. Some carry weapons with them (bats, crow bars, etc.).

Mob Leader – The biggest and burliest of the mob people. He is the epitome of manliness, wearing flannel, having a beard, and being the most violent.

Settings:

Livingroom – This is a standard, carpeted living room, with couch, TV, and other appropriate furnishings. The room only appears in two panels and the couch and carpet are the only truly important elements to the story.

Forest – A dark, dense, and claustrophobic northeastern forest.

Cave – A deep cave beside a river in a less dense part of the forest. During the day, it’s filled with light and color, contrasting all the color in the night scenes.

PAGE ONE – 4 PANELS

1.1
(Flashback) Livingroom, day. BOY sits center bashing monster action figures together. In the background, on the couch, PUPPY sleeps.

01. Caption:	Then.
02. Dog-Boy (caption):	I cling to every scrap of that last day.
03. Dog-Boy (caption):	Scratchy carpet.

1.2
(Establishing Shot) Woods, night. DOG-BOY, terrified, runs through a dark forest.

04. Caption:	Now.
05. Mob Leader:	Faster! It's getting away!
06. Dog-Boy (caption):	Musty couch.

1.3
(Close-up) DOG-BOY'S foot gets caught on an exposed tree root.

NO COPY

1.4
DOG-BOY falls hard onto the forest floor.

07. SFX:	THUD!
08. Dog-Boy (caption):	The clack clack clack of plastic bodies colliding.
09. Dog-Boy (caption):	I try not to forget who I used to be before.

PAGE TWO – 4 PANELS

2.1
MOB LEADER and THE MOB circle around DOG-BOY, who raises his hand-paws protectively over his face.

01. Dog-Boy: P-Please.
02. Dog-Boy (linked): N-no!

2.2
Close on MOB LEADER.

03. Mob Leader: Nowhere to run now, freak!

2.3
MOB LEADER, deranged and full of hate, raises his pitchfork threateningly.

04. Dog-Boy (caption): I try to remember.

2.4
MOB LEADER drives a pitchfork into DOG-BOY'S shoulder.

05. Dog-Boy (caption): Scratchy carpet.
06. SFX: SHUNK!
07. Dog-Boy: YOOOWWWWWL!

PAGE THREE – 6 PANELS

3.1
MOB LEADER pulls back the pitchfork and DOG-BOY clutches his bleeding shoulder with his hand-paw.

01. Dog-Boy (caption): I try to remember.
02. Dog-Boy (caption): Musty couch.

3.2
(Close-Up) DOG-BOY'S snout/nose sniffing.

03. SFX: SNIFF SNIFF
04. Dog-Boy (caption): But all I smell is copper.
05. Dog-Boy (caption): Blood.

3.3
DOG-BOY, eyes narrowed, grows angry.

06. Dog-Boy (caption): And for a moment, <u>new</u> instincts take over.
07. Dog-Boy (caption): I try to resist.
08. Dog-Boy (caption): I try to remember.

3.4
DOG-BOY bites MOB LEADER'S arm, and he screams with pain.

09. Dog-Boy (caption): Clack.
10. Dog-Boy (caption): Clack.
11. SFX: CRACK!
12. Mob Leader: AIIEEEEEE!

3.5
DOG-BOY, bearing bloody teeth, growls at the rest of THE MOB.

NO COPY

3.6
MOB LEADER and THE MOB, all scared, back away.

13. Dog-Boy (caption): And I can see it in their faces…

<u>PAGE FOUR – 4 PANELS</u>

4.1
DOG-BOY has a moment of sad realization.

01. Dog-Boy (caption): They <u>fear</u> me.

4.2
DOG-BOY, still clutching his shoulder, runs from the frightened MOB.

NO COPY

4.3
DOG-BOY disappears into the woods.

NO COPY

4.4
DOG-BOY, with his hand-paws on his knees, stands before a cave beside a stream in the woods.

NO COPY

PAGE FIVE – 5 PANELS

5.1
(Establishing Shot) Cave exterior, morning.

01.	Dog-Boy (caption):	In nightmares, I'm haunted by the mob.
02.	Dog-Boy (caption):	By their hatred.
03.	Dog-Boy (caption):	Their aggression.
04.	Dog-Boy (caption):	That humanity.

5.2
Cave interior. DOG-BOY, shadowed in the cave's darkness, yawns and stretches.

05.	Dog-Boy (caption):	And when I wake…

5.3
DOG-BOY'S POV. He looks down at his where his paw-hands should be. Instead, he sees human hands.

06.	Dog-Boy (caption):	…I try to remember.

5.4
(Flashback) Over PUPPY'S shoulder view. PUPPY watches the BOY smash monster action figures together.

07.	Dog-Boy (caption):	Carpet.
08.	Dog-Boy (caption):	Couch.
09.	Dog-Boy (caption):	Clack. Clack. Clack.
10.	Dog-Boy (caption):	But those simple things seem so far away…

5.5
DOG-BOY, fully human and horrified, stands in the mouth of the cave. The forest around him is bright, beautiful, and green.

11.	Dog-Boy (caption):	…from the monster that I've become.
12.	Title:	Monsters
13.	Credit:	Story by Frank Gogol
14.	Credit:	Art by Ryan Foust
15.	Credit:	Colors by Luca Bulgheroni
16.	Credit:	Letters by Sean Rinehart

7: Gravity

Synopsis:

For months, Dominick's father, John, has been pestering Dominick about getting involved with the "family business." John, is the third-generation Superman-esque hero, like his father and grandfather before him. John wants Dominick to start to use his powers to help people, but Dominick wants to help people with his passion, music.

The story picks up with John entering Dominick's bedroom one night. He tries to have the "family business" discussion again, but Dominick doesn't want to hear it. As the scene plays out, Dominick narrates about having a song he wrote stuck in his head. The scene ends with Dominick, annoyed at having the conversation again, leaving to go play a show at a local club.

The next scene picks up with the band's set ending and Dominick thanking the crowd. As he packs the musical equipment, a girl from the crowd approaches him. At first she tells him that the band was awesome, but quickly switches gears and tells him that what she really wanted to say is that the band's music helped her through some hard times. This leaves Dominick reaffirmed in his decision to pursue music to help others.

Later Dominick arrives home to a quiet and dark house. As he calls out for his father, his cell phone buzzes in his pocket. On the line is his Aunt Margo, who tells him to turn on the television. A new anchor reports that the supervillain Dr. Machiavelli has killed the superhero Gravity, who is Johns father. The scene closes with John sitting in front of the TV in the darkened living room, stunned.

The next page shows a montage of some of the pivotal moments of the following seventeen days: Gravity's public memorial; John Gray's vigil; Dominick standings alone in his bedroom, just staring at his father's uniform laid out on the bed. Then, a breaking-newscast captures Dominick's attention.

The news anchor reports that Doctor Machiavelli is attacking again, which triggers the song in Dominick's head again. Panels cut back and forth between the newscast and Dominick staring intently at his father's uniform. The song becomes a chant-like "Grav-ity! Grav-ity!" in Dominick's head, as he begins to feel his father's legacy pull him in. Finally, the news anchor asks: "…who will save us now?" before the scene cuts to a final black panel with the credits.

Character Bios:

Dominick Gray: Dominick is an 18-year-old Caucasian male. He wears skinny blue jeans, a skull and crossbones tank top, and Doc Martin's boots. He generally has the look of an emo-punk kid. During the memorial and vigil scenes, he wears funeral attire. Plays guitar and sings.

John Gray / Gravity: John is an early-40s Caucasian male. He is a burly, yet unremarkable man, ala Clark Kent. He wears a polo and khakis and has glasses. As Gravity, John wears Superman-esque superhero, whose costume is white with a large "G" emblem upon its chest.

Band Member 1: Typical emo-punk kid. Plays drums. Part of the collective BANDMATES. Reference here.

Band Member 2: Typical emo-punk kid. Plays bass guitar. Part of the collective BANDMATES.

Emo Girl: Emo Girl is thin and short. She wears a red flannel and ripped jeans. Outfit reference here. Hair and makeup reference here.

Dr. Machiavelli: Dr. Machiavelli is an early-50s white male. He is bald, wears goggles, and operates a mechanical battle suit with a large "M" on it. Think, old Lex Luther. Reference here.

News Anchor: News Anchor is a mid-40s white male who wears a suit. Reference here.

<u>Settings:</u>

Gray Family Home – This is a two-story, one-family bedroom in a middle class neighborhood. The houses on the block are cookie cutter, with well-groomed lawns and a couple of good-looking cars in each driveway.

Dominick's Bedroom – This is a typical teenage boy's bedroom. The walls are adorned with band posters, there are Christmas lights strung, and it's a bit messy. Major furniture includes a bed, a dresser, and a TV.

Emo Club – This is a small club, akin to the The Bronze from Buffy the Vampire Slayer. On a good night, there are 25-35 people in attendance.

Gray Family Living Room - The Gray's living room is an average living room. A couple of pictures are hung on the walls, prominent among them is a large photo of John and Dominick. There are some magazines on the coffee table. Major furniture includes a couch, a coffee table, and a TV.

Gravity Public Funeral – Gravity's public funeral is akin to that of Superman, without other superheroes. Many people are in attendance, including state officials, news people, and military, but the focus in this scene should be on Dominick, more so than anything else.

Gray Family Wake – This is smaller, and more intimate than the public funeral. The vigil takes place in the Gray Family living room. There is a blown up headshot (like this) of John displayed as well as flowers and 8 or 9 people are in attendance. There is no casket.

PAGE 1 – FIVE PANELS

1.1
(Establishing Shot): Suburban single-family home, night.

01. Dominick (caption):	I wrote a song, "Gravity."
02. Dominick (caption):	And for a long time now, it's been stuck on repeat in my head.
03. John:	Hey, Dom, you got a second to chat?
04. Dominick:	Yeah, but just a second. The guys are going to be here to pick me up for the show.

1.2
JOHN, standing in Dominick's bedroom doorway, speaks to DOMINICK.

05. John:	That's actually what I wanted to talk to you about.
06. John (cont'd)	Look, I appreciate that you're following your dreams, but I want you to start considering, to really start considering, getting into the family business.
07. Dominick:	Dammit, Dad. Not this again. We've already talked about this.
08. Dominick (caption):	♫ Your grav-i-ty / is pull-ing me. ♫

LETTERER NOTE: Captions featuring ♫ denote signing and should be stylized similar to here.

1.3
DOMINICK, packing a guitar case, speaks to JOHN.

09. Dominick (caption):	♫ Your grav-i-ty / is pull-ing me… ♫
10. John:	Dominick, I need you to hear me out. What I do—what your grandfather and great-grandfather did before me—it's important work that saves lives.
11. Dominick:	But it's not the only way to help people. What I'm trying to do with my life can help people too.
12. Dominick (continued):	Will it work? I have no idea. But I need you to let me find my own way, like a normal person.
13. Dominick (caption):	♫ …down. ♫

1.4
JOHN, becoming stern, speaks to DOMINICK.

14. Dominick (caption):	♫ I want to find my own-way… ♫
15. John:	Dammit, Dominick! You're not a normal person. You have a responsibility to…
16. SFX:	HONK! HONK!

1.5
DOMINICK, angered and carrying the guitar case, pushes past JOHN.

17. Dominick:	You know what? Screw this. The guys are waiting for me.
18. Dominick (caption):	♫ …and know that… ♫

PAGE 2 – SIX PANELS

2.1
Close up on DOMINICK.

01. Dominick (singing): ♫ …everything's gonna be o-kaaay. ♫

LETTERER NOTE: Dialogue featuring ♫ denote signing and should be stylized similar to here, but as a speech bubble.

2.2
(Establishing Shot): DOMINICK and his BANDMATES stand upon the stage in an emo club in front of a small, cheering audience (15 or so people).

02. Dominick: You guys have been great! We're the Heads of Lettuce! Come see us again next Thursday!

2.3
As DOMINICK packs band equipment, EMO GIRL approaches him.

03. Emo Girl: Excuse me.

2.4
EMO GIRL speaks to DOMINICK.

04. Emo Girl: I-I just wanted to say you guys put on a great show tonight.
05. Dominick: Wow. Thanks. I…

2.5
EMO GIRL speaks to DOMINICK.

06. Emo Girl: Actually… What I wanted to say is that not too long ago I was in a pretty bad place. Depressed. And your music is one of the reasons I'm not there anymore.

2.6
EMO GIRL, looking back at a smiling DOMINICK, starts to walk away.

07. Emo Girl: Anyway, good stuff tonight.
08. Dominick (caption): And after the show…

<u>PAGE 3 – FIVE PANELS</u>

3.1
(Establishing Shot): Dominick's BANDMATES, driving a beat-up panel van, drop him off at home.

01. Dominick (caption):	…it's just me…
02. Dominick:	Awesome job tonight, guys. I'll catch up with you tomorrow.

3.2
As DOMINICK enters the dark home, his cell phone rings.

03. Dominick (caption)	…and the concert in my head.
04. Dominick:	Dad?
05. SFX:	BZZZZZT!

3.3
DOMINICK speaks to MARGO on his cell phone as he places his guitar case against the wall.

06. Dominick:	Hello?
07. Margo (off-panel):	Dominick? It's Aunt Margo. Turn on the news. It's about your father.

LETTERER NOTE: Off-panel telephone dialogue bubbles should indicate electronic communication.

08. Dominick:	What'd he do now? Save a kitten in a…
09. Margo (off-panel):	Just turn it on, okay?
10. Dominick (caption):	♫ Your grav-i-ty… ♫

3.4
DOMINICK, still on the phone, powers up the TV with the remote control.

11. Dominick (caption):	♫ is pull-ing me… ♫

3.5
DOMINICK watches news footage of GRAVITY being killed by a supervillain.

12. News Anchor (TV):	For those just joining the broadcast, GNN can confirm reports that the super-powered hero, Gravity, has been killed in action by the supervillain Dr. Machiavelli.

LETTERER NOTE: Television dialogue should be presented as electronic dialogue.

13. Dominick (caption):	♫ …down. ♫

3.6
DOMINICK sits in shock, holding the phone in his hand at his side.

14. Dominick (caption):	Then, it's as if the power to the amps has been cut.
15. Margo (off-panel):	Dominick? Dominick, are you still there?
16. Dominick (caption):	And there's only quiet.
17. Caption:	Day 1

PAGE 4 – FOUR PANELS

4.1
DOMINICK, melancholy and in a fog, attends a mass memorial for his father's alter-ego, GRAVITY.

01. Caption: Day 3

4.2
FAMILY MEMBERS console DOMINICK as stares blankly while at a small private vigil for his JOHN GRAY.

02. Caption: Day 10

4.3
Dominick, mindlessly staring into the crowd through welled up eyes, plays his guitar on stage at the Emo Club.

03. Caption: Day 14

4.4
DOMINICK, depressed and with bloodshot eyes, stares at his father's costume, laid out Christ-like on the bed. The TV is on in the background.

04. Caption: Day 17

4.5
DOMINICK turns his attention to the television.

05. News Anchor (TV): We interrupt this program to bring you breaking news.
06. Dominick (caption): And just like that, the amps whine back to life.

PAGE 5 – SIX PANELS

5.1
DOMINICK watches the television attentively.

01.	Dominick (caption):	A low moan at first.
02.	News Anchor (TV):	The super-powered villain, Dr. Machiavelli, is once again rampaging through the City's downtown area.
03.	Dominick (caption):	But it builds.

5.2
DOMINICK returns his attention the costume laid out on the bed.

04.	Dominick (caption):	♫ Your Grav-i-ty… ♫
05.	News Anchor (TV):	The attack comes just weeks after Machiavelli murdered the hero Gravity.
06.	Dominick (caption):	♫ is pulling me… ♫

5.3
Close-up on the costume.

07.	Dominick (caption):	Until it's chant-like.
08.	News Anchor (TV):	With no Gravity to combat Machiavelli, this current attack begs the question…
09.	Dominick (caption):	♫ Your Grav-i-ty! ♫

5.4
Close-up on DOMINICK.

10.	News Anchor (TV):	…who will save us now?
11.	Dominick (caption):	♫ Grav-i-ty! ♫

5.5
Black panel with Credits.

12.	Title:	GRAVITY
13.	Credits	Script by FRANK GOGOL
14.	Credits:	Art and Colors by NENAD CVITICANIN
15.	Credits:	Letters by SEAN RINEHART

8: Heat

Synopsis:

The story picks up with Michael, in the neighborhood, approaching three gang bangers – Darren, Davon, and Tim, who are hanging around a front porch. A junky black car sits in the street near them. Tim notices Michael, and mistakes him for "Markus." Darren corrects Tim, saying that it's "Mike, Markus' brother." The three gang bangers approach Michael. The lead gang banger, Darren, grabs Michael by the shirt and explains that they've got no issues with Mike and that he should just turn around before he does something he'll regret. Michael, hands raised in surrender, says, "We're cool. We're cool." And as the trio of gang bangers turn their backs to Michael and start to walk away, Michael makes a fist.

The story then flashes back to two hours earlier. Michael and Markus, twin brothers, sit in their shared bedroom. Michael asks Markus, who's obviously been in a fight recently, if he's been fighting. The two debate, the way brothers do, the nature of their living situation – that of living in a poor, crime-ridden community. Markus thinks that there's no escaping that life, and has accepted and adapted to his situation. Michael, on the other hand, has been accepted to a science academy that will get him into a better community. Michael, somewhat cryptically, tells Markus that he has a gift and that he can, "…be *anyone*. Be *anything*. Markus expresses happiness for his brother's soon-to-be-improved circumstances, but says that he's not like Michael, that there's no fancy science school in his future. Michael reiterates that he thinks Markus deserves a better life than this, just before Mama calls the pair to come have lunch.

As the boys enter the living room, a spray of gunfire penetrate the front of the house and Michael, Markus, and Mama dive to the floor for safety. The gunfire ends and a car can be heard peeling away. Mama cautiously rises, and then a look of horror comes across her face. She screams, "My baby! My baby!" The final panel of the flashback shows the exterior of the house with a junky black car speeding down the street. Mama yells, "They've killed my baby!"

The story then cuts back to the present, with the gang bangers walking away from Michael, but in the first panel, Michael's hand has transformed a club. Michael proceeds to attack Darren, knocking him to the ground. Davon and Tim try to retaliate, but Michael disposes of them in his rage. Then, Michael hovers over a cowering Darren. He yells at the gang banger, commanding him to look at his face, the face of his bother. "This my brother's face! The face of the smartest fucking kid I knew. He was going to get out of this goddamn place. He had a future."

Michael pulls his club-hand back to deliver a killing blow, and as he does, he tells Darren that his bother "deserved better," which causes him to, momentarily, remember the conversation in the bedroom earlier. At this moment, it is revealed that Markus has been posing as Michael with a shape-shifting ability, and that Michael is the brother that died in the drive-by. Remembering Michael say that he deserved better, Markus stops his assault. Changed by his brother's words, he transforms back into himself, revealing the bruises and cuts from earlier, and he transforms his club-hand back into a hand. He says, finally, "Fuck this," as he walks away from the still cowering Darren.

Characters:

Michael – Michael is a 16-year-old black man and is one of two twin brothers. He is tall and thin and wears a white t-shirt and jeans, which fit well. He has a shaved head and no obvious distinguishing marks.

Markus – Markus is 16-year-old black man and Michael's twin brother. He is also tall and thin, but he wears baggier jeans and a white tank top undershirt. His face is a little swollen and cut up from a recent fight.

Mama – is a black woman in her mid-40s. She wears a bright, patterned top and black slacks.

Darren – Darren is an 18-year-old black man. He is the tallest of the gangbangers and its well-built. He wears an over-sized white t-shirt, baggy jeans, and red hat (worn like this). He might also be wearing some gold chains.

Davon – Davon is a slightly over-weight, average height 17-year-old black man. He wears baggy jeans and a slightly over-sized basketball jersey with a white t-shirt underneath.

Tim – Tim is a 17-year-old Hispanic man. He is tall and lean. He wears baggy pants and a slightly over-sized black hooded sweatshirt, which he wears with the hood up.

Settings:

Bedroom – This is the bedroom shared by Michael and Markus. The room is laid out similar to this bedroom, but the two halves could not be more different. Michael's side is tidy, with books and science-related posters on the wall. Markus' side of the room is a bit messier, with a stereo and couple of rap or basketball related posters.

Living Room – This is a small-ish living room. It's hardly decorated, if at all. There might be some small cracks throughout the wall. Its furinished with a ratty couch, an older TV, and maybe a couple of end tables.

Mama's House (exterior) – Mama's house looks like this, but a bit crummier. Mama's family lives on a better block of a bad neighborhood.

The Neighborhood – This is a low-income, very poor black neighborhood akin to Candem, New Jersey. References one, two, and three.

PAGE ONE – 5 PANELS

1.1
(Establishing Shot) The Neighborhood, afternoon. MICHAEL, still a few houses away, approaches DARREN, DAVON, and TIM, who are sitting on a front porch. A junky black car sits in the street near the gangbangers.

01. Caption:	Now
02. Michael (yelling):	Yo!
03. Tim:	What the hell?! Is that Markus?
04. Davon:	It can't be.

1.2
DARREN, standing up, talks to DEVON and TIM.

05. Darren:	Nah, that's Mike, his brother. I'll take care of this.

1.3
Face-to-face, DARREN talks to MICHAEL. DEVON and TIM stand behind DARREN.

06. Darren:	Look, man. What happened to your brother, he had it coming. Our beef was with him, not you.
07. Darren (continued):	I don't know what you think you came down here to do…

1.4
DARREN grabs MICHAEL by the shirt and talks to him.

08. Darren:	…but you've got a choice right now, Mike. I hear you're a smart kid, so you can do the smart thing and just walk away.
09. Darren (continued):	Or, we could do the other thing, and you know how that turned out for your brother.

1.5
DARREN releases MICHAEL, who has his hands raised in surrender.

10. Michael:	We're cool. We're cool.
11. Darren:	That's what I thought.

1.6
MICHAEL forms a fist with his right hand as DARREN, TIM, and DAVON walk away.

12. Darren:	And in case you forget our little chat here today…

<u>PAGE TWO – 6 PANELS</u>

2.1
(Establishing Shot) Bedroom, midday. MICHAEL talks to MARKUS, who is holding a baseball bat. MICHAEL is sitting on the edge of his bed and MARKUS is standing.

01. Caption:	Two Hours Ago.
02. Darren (caption):	…just remember what happened to your punk-ass brother.
03. Michael:	What happened to your face, Markus?
04. Markus:	Nothing, man. I ain't having this talk again. Not right now.

2.2
MARKUS is pointing at MICHAEL with the baseball bat as they talk.

05. Michael:	I don't get it. The fighting and the being pissed off all the time.
06. Michael (continued):	I've tried to put myself in your shoes and figure out what could make a person go looking for trouble the way you do. And I just don't get it.
07. Markus:	What's there to be <u>happy</u> about, Mike? Look around, man. Look at where we live. I don't have to <u>look</u> for trouble.
08. Markus (continued)	I'm just doing what I have to.

2.3
MICHAEL grabs the baseball bat from MARKUS as they talk.

09. Michael:	Looks like that's working out for you, too.
10. Markus:	Man, forget you. Darren and his boys had it coming. And now his crew's down to three while that bitch Tyrese is in the hospital.

2.4
MICHAEL, holding the baseball bat on his lap, talks to MARKUS.

11. Michael:	It doesn't have to be this way. You have a <u>gift</u>. You can literally be <u>anyone else.</u> Be <u>anything else</u>. You deserve better.
12. Markus:	<u>We</u> have the gift. We're twins. That's how it works. And get out here with that lame-ass, after-school-special bull. You know that there's no getting out of here.
13. Michael:	I am.

2.5
Close-up on MARKUS, looking dead-serious.

14. Markus:	You're an exception, dude. And god bless you for that.
15. Markus (continued):	Mike, I know we look alike, but I ain't <u>you</u>. I ain't getting into no fancy science academy. I don't work with my brain. I work with my fists.

2.6
MICHAEL, a genuinely honest look on his face, holds the baseball bat by its fat end and offers it to MARKUS as they talk.

16. Michael:	I love you, Markus. That's why I keep saying you deserve <u>better</u> than this life.
17. Mama (off-panel):	Boys! Come on out here and get some lunch!

PAGE THREE – 6 PANELS

3.1
MICHAEL and MARKUS enter the living room.

01. Markus:	Yo. I hope she made something good for lunch. I'm starving.
02. Michael:	A dollar says it's sandwi—
03. SFX:	POP POP POP

3.2
MICHAEL, MARKUS, and MAMA are all alert and looking toward the front of the house.

04. SFX:	POP POP POP POP POP
05. Markus:	Drive-by! Get down!

3.3
MARKUS, MICHAEL, and MAMA dive to the ground, as bullets pierce the air and a nearby vase explodes.

06. SFX:	POP POP POP POP POP
07. SFX:	KTAAASHHH!
08. SFX:	SCREEEEEEECH!

3.4
MAMA, cautiously, raises her head.

NO COPY

3.5
Close-up on MAMA, who is horrified.

09. Mama:	No. Oh, god, no!

3.6
Wide-shot of the exterior of the house. A junky black car races down the street away from the house.

10. Mama:	My baby! My baby!

PAGE FOUR – 6 PANELS

4.1
Repeat panel 1.5.

01.	Caption:	Now.
02.	Mama (caption):	"They killed my baby!"

4.2
Close-up on MICHAEL'S hand as it's transforming into a club.

NO COPY

4.3
MICHAEL swings his club-hand hard into the unsuspecting DARREN'S back. DEVON and TIM look over their shoulders, shocked.

03.	SFX:	THUD!
04.	Tim:	What the—

4.4
MICHAEL hits TIM in the head with the club-hand, knocking him away.

05.	SFX:	CRACK!

4.5
MICHAEL backhands DEVON with his club-hand as DEVON pulls his gun from his waist.

06.	Devon:	Now you're dead, mother fuck—
07.	SFX:	SMACK!

4.6
DEVON and TIM lay upon the sidewalk, knocked out. MICHAEL stands over Darren, who is cowering with his arms covering his face.

NO COPY

PAGE FIVE – 6 PANELS

5.1
MICAHEL, yelling, raises his club-hand threateningly.

01. Michael:	Look at my face. Look at this face!
02. Darren:	Yo, man, get the fuck off! Stop!

5.2
MICHAEL, angrier still and poised to deal a killing blow, yells at DARREN.

03. Michael:	This is my brother's face! The face of the smartest fucking kid I knew. He was going to get out of this goddamn place. He had a future!
04. Michael (continued):	And you took that away from him. You took him away from me.
05. Darren:	Please! Don't!
06. Michael:	He deserved better!

5.3
MICHAEL stops, a look of realization dawning on his face.

NO COPY

5.4
In flashback to panel 2.6, MICHAEL speaks to MARKUS.

07. Michael:	I love you, Markus. That's why I keep saying you deserve better than this life.

5.5
"MICAHEL" shifts back into MARKUS, his cuts and bruises starting to show and his club-hand becoming a hand again. He looks a little sad, kind of defeated.

08. Markus:	Fuck this.

5.6
MARKUS, walks away from DARREN, who is still cowering on the ground.

09. Markus:	Fuck this.
10. Title:	HEAT
11. Credits:	Words by Frank Gogol
12. Credits:	Art by Jey Soliva
13. Credits:	Colors by Luca Bulgheroni
14. Credits:	Letters by Sean Rinehart

9: The World

Character Descriptions:

Catherine – is Moonlight's civilian alter-ego. She is a depressed woman with blond hair and brown eyes.

Moonlight – is a moon-themed superhero with powers similar to Superman. Her costume is mostly white and grey and similar to Captain Marvel, but is accented by a flowing red scarf she wears around her neck. She does not wear a mask.

Maisy – is Catherine's 7-year-old daughter she has darker hair than Catherine, but the same brown eyes.

PAGE ONE – 4 PANELS

1.1
MOONLIGHT, battle-ravaged and holding her arm, dodges ALIEN DRONE SHIP'S laser beam.

01. Catherine (caption): I've saved my world a thousand times over.
02. Catherine (caption): It's why I get out of bed in the morning.
03. Catherine (caption): I am MOONLIGHT…

LETTER NOTE: "MOONLIGHT" should be called out heroically here. Similar to here.

04. Catherine (caption): …and today, my heart's just not in it.

1.2
ALIEN DRONE SHIP explodes as MOONLIGHT hits it with her heat vision.

05. Catherine (caption): Had to miss a visit for this.
06. Catherine (caption): That anger helps me power through.
07. Catherine (caption): Been at this for hours.

1.3
(Establishing shot) Space. MOONLIGHT floats amid a field of drone ship debris. Before her is the MOTHERSHIP, the last remaining alien ship. Earth sits somewhere in the background.

09. Catherine (caption): If I want to end this, I have to take out that mothership.
10. Catherine (caption): But then what?

1.4
On MOONLIGHT, suddenly sad.

11. Catherine (caption): More waiting?

PAGE TWO – 4 PANELS

2.1
Large panel. The MOTHERSHIP charges up it mega weapon. MOONLIGHT, miniscule in comparison, floats before the massive ship.

01. Catherine (caption): I could end this right now. Just fly right into the heart the ship and destroy it from the inside out.

2.2
Closer on MOONLIGHT, her eyes closed, accepting her fate.

02. Catherine (caption): But all I can think is how much easier it would be…

2.3
MOONLIGHT, in silhouette, floats Christ-like in the glowing charge of the weapon. Her scarf floats beautifully around her.

03. SFX: VOOOOOOOOOOM
04. Catherine (caption): …to just let go.
05. Catherine (caption): No more long weeks counting days.

2.4
The weapon fires.

06. SFX: VWIIIIIIIIIP
07. Catherine (caption): No more sadness.

PAGE THREE – 5 PANELS

3.1
Close on MOONLIGHT, wide-eyed and alert. The Earth is reflected on her eyes.

01. Catherine (caption): No.

3.2
MOONLIGHT dodges the blast.

02. Catherine (caption): I can't.

3.3
MOONLIGHT flies directly into the heart of the glowing weapon.

03. Catherine (caption): I have a responsibility.

3.4
MOONLIGHT flies out of the backside of the MOTHERSHIP as it explodes.

04. SFX: KRA-KOOOOOM!

3.5
MOONLIGHT floats amid debris over the earth.

05. Catherine (caption): My world needs me.

PAGE FOUR – 5 PANELS

4.1
(Establishing shot) Catherine's bedroom. CATHERINE, depressed, sits in her bed in the dark and holds a calendar.

01.	Caption:	Three weeks later.
02.	Catherine (caption):	It took me a couple of days to heal after the battle…
03.	Catherine (caption):	…but I've hardly left my bedroom since.

4.2
Close on a calendar. Days 1-23 are X'd out. Under day 30, the world "visit" is written.

04.	Catherine (caption):	Some days, it's hard to get out of bed…

4.3
(Flashback) Courtroom. CATHERINE, heartbroken, stands before JUDGE, sympathetic.

05.	Judge:	Ms. Burke, I strongly believe it is the best interest of all children to have a strong mother-figure in their lives
06.	Judge (linked):	And given your service to this planet, I can truly think of no <u>stronger</u> mother for a child than you.
07.	Judge (linked):	But with the dangers that come from that very service, it would be reckless of the court to grant you custody of your daughter.
08.	Judge (linked):	I'm sorry.

4.4
CATHERINE looks at her buzzing cell phone on the bedside table.

09.	SFX:	BUZZ BUZZ

4.5
CATHERINE answers the phone.

10.	Catherine:	Hello?

4.6
Longshot of CATHERINE, now standing and putting on pants as she holds the phone to her ear with her shoulder.

11.	Catherine:	Yes!
12.	Catherine (linked):	Yes. I can be there.
13.	Catherine (linked):	No, no, it's fine that it's a week early.
14.	Catherine (linked):	Four-thirty is perfect. I'll be there.
15.	Catherine (caption):	…but not today.

PAGE FIVE – 5 PANELS

5.1
CATHERINE, cleaned up, knocks on the front door of a nice suburban home.

01.	Catherine (caption):	These days don't come often enough.
02.	SFX:	KNOCK KNOCK KNOCK

5.2
MAISY stands on the open doorway, a big, child-like smile on her face.

03.	Catherine:	But in my line of work, it's best if I keep my distance.
04.	Maisy:	Mommy! Mommy! Mommy!
05.	Catherine (caption):	It's safer that way.

5.3
MAISY gives CATHERINE a big hug.

06.	Catherine:	Hi, baby.
07.	Catherine (caption):	Still, these are the days I live for.
08.	Catherine (caption):	That I fight for.

5.4
CATHERINE, smiling, kneels down to MAISY'S level.

09.	Maisy:	I thought you weren't visiting until next week?
10.	Catherine:	An alien invasion couldn't keep me from seeing my little girl.
11.	Catherine (caption):	Maisy is my everything.

5.5
On MAISY, smiling big.

12.	Catherine (caption):	She's my world.
13.	Title:	The World
14.	Credit:	Script – Frank Gogol
15.	Credit:	Art and Colors – Bethany Varni
16.	Credit:	Letters – Sean Rinehart

10: Embrace

Synopsis:

The story picks up with Mike teaching Billy how to tie shoes. Mike and Billy sit on the floor of their kitchen as Billy begins to tie the first shoe. As Billy ties, Mike narrates about Billy's autism and its symptoms. When Billy fails to tie the shoe, he become frustrated and aggressive.

Mike tries to defuse the situation by commending Billy for giving it a try and by asking him for a hug. When Billy refuses, Mike insists, angering Billy more. Billy picks up his Superman action figure and throws it at Mike. Instead of hitting Mike, the toy crashes against the kitchen wall. Angry and frustrated himself, Mike finally breaks and yells a Billy, and Billy runs from the kitchen. Afterward, Mike leans against the kitchen table, alone, and the Superman action figure lies on the floor, broken into several pieces.

For a while, Mike sits at the kitchen table trying to repair the Superman toy, but cannot. As he works, he begins to realize that Billy's not the one who needs to change.

Later, Mike enters Billy's bedroom carrying a shoebox. He opens the shoebox and shows Billy a new pair of Velcro sneakers. Billy asks if they are for him, and Mike says yes. Realizing that he won't have to tie shoes again, Billy hugs Mike. Stunned, Mike does not immediately hug Billy back, but then embraces his son.

Character Bios

MIKE – Mike is the 33-year-old, single father of an autistic 5-year-old boy, Billy. He has short brown hair and blue eyes and wears jeans and a t-shirt. Mike believes that the mark of a good parent is being able to teach a child what he or she will need to know in order to live a good and full life. Mike recognizes Billy's disabilities, but believes that with perseverance he can help Billy lead a "normal" life. Mike wants to prove that Billy is not, and will not be, completely helpless because of his disability. He learns, however, that to be the best father he can be, he needs to embrace Billy for who he is.

BILLY – Billy is the 5-year-old autistic son of Mike. He also has brown hair and blue eyes and wears khaki shorts and a Superman t-shirt. His neurological-disorder's symptoms include: issues with communication, underdeveloped speech, limited interests and preoccupation with particular topics (Superheroes), aggression, and lack of empathy. Billy's interests are very limited, but he loves superheroes, particularly Superman. He is also prone to bouts of physical violence when under stress.

Settings

KITCHEN – The kitchen is medium-sized and dated. The most important things to include in the kitchen are a two-person kitchen table for Mike to work at and entryway for Billy to run out of. The kitchen should also have the things that most kitchens have – a sink, a microwave, a stove, etc. – enough to fill it out.

BILLY’S BEDROOM - The most important aspect of Billy’s bedroom is that it is decorated with Superman memorabilia – posters, toys, blanket. The room is furnished with a bed, a bedside table, and a dresser.

PAGE ONE – 5 PANELS

1.1
(Establishing Shot) MIKE and BILLY are sitting on the kitchen floor of their apartment as BILLY begins to tie his shoe. On the floor to one side of BILLY is a 6-inch Superman action figure. On the other is an old, beat-up pair of Velcro sneakers.

01. Mike (caption):	When your kid's autistic, there's a lot the doctors and specialists tell you to be ready for.

1.2
BILLY looks up to MIKE for approval.

02. Mike (caption):	The struggle to communicate.
03. Mike:	What did I tell you? Third time's the charm.

1.3
BILLY, eyes wide with concentration, pulls the laces, which are now forming the bow.

04. Mike (caption):	The difficulty with simple, everyday tasks.

1.4
The loop pulls apart and the bow comes undone.

NO COPY

1.5
BILLY becomes angry.

05. Mike (caption):	The aggression.

PAGE TWO – 6 PANELS

2.1
MIKE puts his hands up, with palms down, to try to calm BILLY down.

01.	Mike (caption):	You learn how to live with it all.
02.	Mike:	It's okay, bud. You did good. Almost got it that time.

2.2
MIKE, forcing a smile, flips his palms up to ask for a hug.

03.	Mike (caption):	Some things, though…
04.	Mike:	How about a hug, Bill?

2.3
BILLY, speaking through gritted teeth, glares back at MIKE.

05.	Billy:	Don't. Want. To. Hug.
06.	Mike (caption):	…are harder to live with.

2.4
MIKE, with arms still outstretched, pleads with BILLY.

07.	Mike:	C'mon, just a quick one.
08.	Mike (caption):	In five years, Billy's never hugged me once.

2.5
Close-up of BILLY'S hand grabbing the Superman action figure

NO COPY

2.6
BILLY throws the Superman action figure at MIKE.

09.	Billy (yelling):	NOOO!
10.	Mike (caption):	And it doesn't look like he's about to change today.

PAGE THREE – 6 PANELS

3.1
The Superman figure, having missed MIKE'S head, collides with the kitchen wall.

01. SFX:	SMACK!

3.2
MIKE, turned back to BILLY, tries to contain his anger.

02. Mike (caption):	For a moment…

3.3
MIKE screams at BILLY.

03. Mike (caption):	…the last five years finally weigh too heavily upon me.
04. Mike (screaming):	Jesus Christ, Billy!
05. Mike (continued):	What's wrong with you?!

3.4
Tears start to slide down the sides of BILLY'S nose.

06. Mike (caption):	And that's all it takes.
07. Billy:	D-Dad?
08. Mike (caption):	A single moment.

3.5
BILLY runs out of the kitchen.

09. Mike:	Hey, Bill!
10. Mike (continued)	Wait!

3.6
MIKE, looking utterly defeated, leans against the kitchen table. The Superman action figure lays on the floor in several pieces beside him.

11. Mike (caption):	And like always, I'm left alone…
12. Mike (to himself):	Dammit.
13. Mike (caption):	…to pick up the pieces.

<u>PAGE FOUR – 5 PANELS</u>

4.1
(Establishing Shot) MIKE sits at the kitchen table brushing glue onto a piece of Superman. Before him on the table, there is an open tool box with various tools, an open bottle of rubber cement, and the other pieces of Superman.

01. Mike (caption): Five years, and we're no better off than when we started.
02. Mike (caption): Billy's tantrums are worse than ever.
03. Mike (caption): He's communicating less.

4.2
Mike is holding two pieces of Superman together, as he waits for the glue to set.

04. Mike (caption): And worst of all, everything I try only makes it worse.
05. Mike (caption): He's <u>got</u> to learn. He's <u>got</u> to do better.

4.3
MIKE gingerly pulls at the pieces to check the durability of the bond.

06. Mike (caption): Or where will we be in another five years? Or ten? Or twenty?
07. Mike (caption): What will Billy do when I'm gone?

4.4
Close-up on the pieces as they separate. Tendrils of half-wet glue stretch between them.

08. Mike (caption): What kind of father am I, if I can't give my son the most basic skills needed to live a decent life?

4.5
MIKE sits at the table with his head in one hand. The other hand hangs at his side, loosely holding the pieces of Superman.

09. Mike (caption): Maybe Billy's not the one who's broken.

PAGE FIVE – 6 PANELS

5.1
(Establishing Shot) Mike walks into Billy's bedroom carrying a shoebox. Billy sits in the middle of the floor playing with action figures.

01. Mike (caption):	Since Billy was born…

5.2
MIKE, down on one knee, takes the lid off of the box to reveal a new pair of Velcro sneakers.

02. Mike (caption):	…it's been one day after another of me not knowing what the hell I'm doing.

5.3
BILLY, wide-eyed, looks up at MIKE while pointing at himself.

03. Mike:	Yeah, bud, these are for you.
04. Mike (caption):	And today's no different.

5.4
BILLY places his arms around MIKE.

05. Mike (caption):	I do know one thing, though.

5.5
Mike, surprised, does not hug BILLY back.

NO COPY

5.6
Mike hugs Billy back. This panel should be bigger than the others on this page to have space for the title and credits.

06. Mike (caption):	We'll figure it out.
07. Title:	Embrace
08. Credits	Writer - Frank Gogol
09. Credits	Artist - Nenad Cviticanin
10. Credits	Colorist - Esther Primentel
11. Credits	Letterer - Sean Rinehart